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ABSTRACT

Guidelines for setting up art, music and play activities for preschool children are presented in this Child Development Associate (CDA) trainee's manual. Chapters I through V discuss play in the preschool, and indoor and outdoor play environments. Chapters VI through X point out the teacher's role in art, discuss two approaches to art programs in preschools and provide guidelines for conducting art activities. Chapters X through XIII discuss the function of music in the preschool, components of a music program, and techniques for teaching music skills. In conclusion, chapters XIV and XV provide teacher resources such as activity and resource card files and guidelines for developing CDA portfolios. (Author/RH)

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# CHILD DEVELOPMENT ASSOCIATE:

## CREATIVE ARTS

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# OKLAHOMA CHILD DEVELOPMENT ASSOCIATE CURRICULUM

## CREATIVE ACTIVITIES

Developed By

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# CHAPTER I

## INTRODUCTION TO PLAY

### RATIONALE

Play means different things to different people. In the context of the child's life, play is living; play is a type of work. The types and methods of play develop from simple to complex and general to specific. No two children will play exactly the same way.

Play, both organized play and free play (unplanned by adults), provides stimulation for growth in the child physically, socially, emotionally, and mentally. For in every activity the child has an opportunity to follow instinct and to learn while enjoying an activity.

Children should be given freedom to play both indoors and outdoors and allowed to be creative. Adult supervision and intervention should be utilized for protection rather than organization.

Accomplishment of the objectives in this area will foster the individual's development of the following competencies as defined by the Child Development Associate Consortium:

Advances physical and intellectual competence.

Builds positive self-concept and individual strength.

Promotes positive functioning of children and adults in a group.

OBJECTIVES

Upon completion of this area the trainee will be able to:

1. Demonstrate an understanding of the stages of play by providing appropriate equipment and activities and by guiding children to the area appropriate to their stage of development.

2. Demonstrate the value of self-selected play to the child's development through anecdotal records of these experiences.

3. Demonstrate the value of self-selected play to self-concept development in children through observation records.

4. Demonstrate the importance of play to emotional development in children through anecdotal records.

5. Demonstrate the importance of balanced indoor and outdoor play by scheduling these in the daily program.

6. Provide balanced active and inactive play in the daily program.

7. Evaluate children's development through anecdotal records during play.

8. Demonstrate the ability to enhance the quality of a dramatic play situation through teacher intervention.

9. Demonstrate the ability to plan and implement a discovery-oriented play situation.

10. Demonstrate the ability to plan and implement a situation in which work is disguised as play with an emphasis on role learning.

## CHAPTER II

## DEFINITIONS OF TERMS

1. Free play---Self-selected activity.

2. Initiating---Getting something started.

3. Motor skills---Skills relating to body movement which are useful for the basic activities of living and playing.

4. Movable equipment---Outdoor equipment which can be used in more than one location or position on the playground.

5. Permanent equipment---Outdoor equipment which is installed in a stationary location and position on the playground.

6. Prescribe---To dictate or order the way something must be done.

7. Sequence---The order in which something occurs.

CHAPTER III

PLAY IN THE PRESCHOOL ENVIRONMENT

## RATIONALE

Play serves many functions for preschool children. It can be a primary facilitator of their intellectual growth, particularly when play is primarily of a discovery nature which promotes problem-solving abilities. Play enhances growth and development of gross motor and fine motor skills; it also helps in the regulation of vital body processes. Children's social and emotional development is facilitated as play provides a vehicle for trying out many roles and for constantly testing oneself in relation to an environment in which they can feel safe.

Activity that we call "play" can represent for the young child either the function of play or work, depending on the context in which it occurs. Children are egocentric in nature and learn best through being actively involved with things in their world. Therefore, learning is most likely to occur in a well-planned environment which facilitates discovery and learning which emphasizes play activity rather than work with children.

Play can be both recreational and education in nature, depending upon the context in which it occurs. These need to be kept in balance in the preschool environment. The teacher who understands the nature and value of play, the principles of child growth and development, and some basic processes of children's learning can plan indoor and outdoor play so that it serves as a primary means for children's growth and learning. Play can also serve as an excellent medium for gaining information about individual children's development through skilled observation, which allows for teacher-planning to meet both individual and group needs.

## ESSENTIAL CONTENT INFORMATION

### I. THE IMPORTANCE OF DISCOVERY PLAY

A. Learning is greatest when interest in high. When children have greater freedom in the selection of activities, their interest will be higher.

B. When the child learns to solve problems through an active discovery role, this helps to develop complex cognitive structures essential for higher levels of thinking.

C. When children are allowed freedom in task selection, they tend to select those which are developmentally appropriate.

D. Each child can progress at an individual rate of development.

E. Children are helped to develop greater independence.

F. Children are aided in developing behavior which becomes more goal oriented.

G. Concepts are best learned when they are presented through a variety of methods and materials.

H. Children develop more positive self-concepts as they develop self-direction, self-assurance and feelings of worth through greater control of their environment.

## II. VALUES OF PLAY IN DEVELOPMENT

Play, particularly discovery play, is the primary means by which the child learns about the world. However, quality play promotes the child's development in all areas, including the intellectual, emotional, social, and physical areas of development.

### A. Intellectual Value of Play

1. The first stage of children's learning is the sensorimotor stage when they learn through using their senses and motoric functioning in relation to the real world.

2. Children continue to learn through use of their bodies in relation to the environment. However, play helps them advance in their intellectual development to a symbolic level where they can use one item to represent another; for example; a block becomes a gun rather than a unit for building.

3. Play promotes concept formation as the child has the opportunity to observe the changes that take place under different conditions, for instance; water takes different forms when it is hot and cold.

4. Play presents excellent situations for problem solving.

5. Experience in play situations help increase the children's attention spans as they as able to sustain an activity for longer and longer time periods.

6. The size of the vocabulary and the use of communication skills are developed through play.

7. Creativity and imagination are developed through play experiences.

8. The relational concepts of classification, seriation, and concepts of time and space are enhanced.

B. Emotional Value of Play

1. It allows children to express negative emotions appropriately.

2. It helps them to work through emotional conflicts that they are experiencing.

3. It helps to build independence and autonomy as the children exercise control over their world.

4. It enhances their self concepts as they achieve personal competence.

5. It allows them to fulfill needs and desires which cannot be met in other ways; they can be leaders of groups or anything else they desire in dramatic play.

C. Social Values of Play

1. It promotes the children's socialization process as they learn to share and take turns.

2. It helps them to learn both to lead and to follow.

3. It helps children to learn to express negative feelings in ways that are socially acceptable.

4. It aids in the development of empathy or being able to see a situation from another's point of view.

5. It allows children freedom to experiment with sex role-playing which helps confirm their identities.

6. It allows them to be in situations where they can learn the natural consequences of their actions.

7. It enhances children's abilities to interact and communicate with each other.

D. Physical Value of Play

1. It enhances the development of both large and small muscles of the body.

2. It helps children to achieve coordination and mastery of body movement through using two or more body parts together.

3. It serves as a means for rechanneling negative emotions into more acceptable behaviors.

4. It enhances children's self-concepts as they gain in the ability to perform motor skills.

5. It helps them to stay healthy through aiding in the regulation of body processes.

## III. SOCIAL STAGES OF PLAY

Children's play behavior develops in stages. Children progress at their own rates through each stage, but they all follow the same sequence. When teachers understand the developmental sequence of interaction play in activities, they can use this knowledge to guide children's behavior and to provide appropriate activities and equipment.

A. Solitary Play

This is the first stage of play in which the child plays alone. Toward the end of this stage, the child may watch others play.

B. Parallel Play

In this stage the child plays along side another child, but they do not interact. However, they seem to find satisfaction in being

close to one another. Children have a great deal of trouble in sharing at this stage.

C. Associative Play

This is the stage where children begin to play and interact with other children. Two or three is the number of children who usually make up the group. This is a form of shifting group play in which children move in and out of the group; yet the content of the play and the number of children in the group tend to remain the same. Children are just beginning to be able to share now, but not very well. They have a lot of relapses in their social behavior.

D. Cooperative Play

As children become older, the degree of friendly behavior in play increases, and the number of children who can play together cooperatively increases. Still, there will not usually be over five in a group. They work together to build things; they engage in dramatic play with each taking a specific role. Thus, children are now better able to share and take turns.

## IV. PLAY AND THE LEARNING CONTINUUM

### A. Types of Play

1. Self-selected play---Play activities provided by the teacher but selected by the children which have very little adult intervention. Emphasis is on discovery learning and freedom of choice.

2. Guided play---Loosely organized activities for which initial direction is given by the teacher, but in which children's interaction is primarily self-directed. Guidance and structure also come from structuring the environment. Emphasis is on guided discovery learning.

3. Directed play---Play in which the teacher is the director or leader throughout. Emphasis is on reception learning.

Note: Most theorists in the field of child development generally stress the importance of the role of discovery and guided

discovery play in the growth of complex, cognitive structures necessary for abstract thinking.

B. Other Options

1. Work disguised as play---A structured, teacher-directed learning situation with definite educational goals which are incorporated into elements of play to make it more enjoyable. The emphasis is on role learning.

2. Work---A highly structured, teacher-directed learning situation with definite educational goals in which there is no element of play. The emphasis is on drill work and repetitive practice.

V. PLANNING FOR PLAY

A. Any activity that the children engage in the preschool program can be defined as play. This includes both indoor and outdoor activities.

B. In order to plan an effective play environment, a teacher must have a knowledge of children's developmental processes.

C. The teacher must also have a knowledge of the ways that children learn.

D. The teacher must also know the correct principles for arranging the physical space of indoor and outdoor play environments.

E. The teacher must have an understanding of the processes of children's play.

VI. INITIATING CHILDREN'S PLAY

A. Good planning by the teacher may be all that is necessary to initiate play.

B. If the children are having trouble getting into an activity, the teacher may enter into the activity with the children until they become involved with it. The teacher then leaves the situation.

C. Some specific activities can be initiated by having an experience related to the activity; for example, a field trip to the supermarket would help initiate a dramatic play situation of "playing store."

VII. GUIDING CHILDREN'S PLAY

A. There are certain situations in which it is wise for the teacher to intervene in the children's play.

1. When the learning quality of a play situation such as a dramatic play, block play, etc. can be enhanced.

2. When children engage in activities in which they could hurt themselves or others, such as cooking, wood working, etc.

3. When children become engaged in arguments or fights that they cannot handle emotionally.

4. When children become emotionally overexcited to the extent that they cannot control their behavior.

5. When a child is having difficulty entering into a play situation. The child may be having difficulty becoming involved with any activity or may have trouble entering a play situation with other children.

6. When children abuse the environment so that it is dangerous or detrimental to them.

B. Strategies for Guiding Play Activities

1. Provide a model for the children by being a curious, eager investigator of the environment.

2. Limit the number of children playing in a single center of interest when necessary.

3. Modify the play situation by adding new materials when needed to enhance the quality of the play.

4. Encourage children to combine materials and equipment creatively to extend their play.

5. Remove materials which are not effective.

6. Help children develop their reasoning abilities by showing them an unexpected outcome of a particular line of reasoning.

7. Suggest ways for children to test their reasoning processes and thus enhance cognitive ability. Use statements or questions related to the child's activity to teach concepts.

8. Address questions, clarifications, and suggestions to help clear up misconceptions or to encourage problem-solving.

9. Help children enter a play situation when appropriate by assigning them new roles within the situation or by assigning them tasks within a play situation; for example, "You seem to need someone to take your mail to the post office. Jerry could be the mail carrier and collect your mail."

10. Remember that children have a right to privacy and that a teacher needs to be sensitive to this right before trying to include on child in another's play situation.

11. Evaluating children through play.

    Skilled observation of children's play allows the teacher to informally assess the individual child's overall development and plan for both individual and group needs.

CHAPTER IV

# INDOOR PLAY ENVIRONMENT

## RATIONALE

Dividing a school or classroom into Learning Centers allows children to make choices, to move freely and independently, and to grow in areas of individualized need. They also give opportunities for teachers to take advantage of children's moments of readiness, interest, and desire, either in small groups or as individuals.

Children can be invited into the mainstream of learning in the least coercive way. Shy children may choose to enter a quiet corner and pursue learning in their own way at their particular developmental level.

Learning centers tend to invite children to come and see, come and do, and come and learn. A wise staff is alert to the responsibility to invite, guide, and encourage children to explore all the centers and ultimately learn in several of them. The staff should offer enough opportunities to learn concepts so that whether a child selects one center or another, the end result will be the learning necessary for that particular child's growth.

## ESSENTIAL CONTENT INFORMATION

### I. ORGANIZING THE ROOM FOR PLAY

A. Arrange the room and organize the equipment into well-defined centers of interest.

B. Set up centers of interest which best utilize available space and minimize conflicts. Example: Group noisy centers next to one another. Art centers should be close to a water source; the block area should not be located in a direct line of traffic.

C. Related centers should be near each other. Example: Placing the blocks and housekeeping areas close to one another encourages the building of structures to supplement the housekeeping area.

D. Set up centers which suggest the play possibilities in that area. Example: A shelf filled with blocks of various sizes and shapes, a few wooden transportation toys, and a set of miniature wooden

or rubber human figures---all would indicate the types of play possible in that area.

E. Provide uncluttered storage space for materials used in each area.

Note: This makes it easier for the children to locate materials they need in their play and to return materials to their proper place during pick up; it can also help children develop concepts of classification and seriations.

II. ORGANIZING MATERIALS FOR A PLAY ACTIVITY

A. Select materials and equipment for each center of interest.

B. Select materials and equipment appropriate to the developmental needs of the children.

C. Prepare materials before the children arrive.

D. Place the materials in the proper center of interest. Example: Puzzles are placed in the manipulative play area rather than in the block area.

E. Arrange the materials and equipment in an orderly, attractive way before the children arrive.

Note: There are two main reasons for this: first, children are more likely to want to play in an area when it is arranged attractively; second, children gain concepts of classification and seriation, for example, if materials are arranged according to use, size, or shape.

III. PLAY ACTIVITIES IN EACH CENTER OF INTEREST

A. Housekeeping Area

1. Role play centered around the family.

2. Role play centered around various community helpers.

Note: The teacher can provide props to add interest to role play centered around the family by putting water in sink for

dishwashing; providing tubs of water, soap, and towels for bathing dolls; providing play dough, cookie cutters, and rolling pins for "cookie" making. Also, the housekeeping area does not always have to stay the same; it could be converted easily into a store, hospital, post office, etc.

B. Art Center

1. Painting activities
2. Woodworking
3. Collage-making
4. Cutting and pasting
5. Coloring
6. Water, sand, and mud play

C. Block Area

1. Creating buildings, roads, bridges, farms, etc.
2. Creating structures to use for dramatic play

Note: There should be both large and small unit blocks.

D. Manipulative Area

1. Putting puzzles together
2. Using peg boards
3. Stringing beads
4. Creating designs with play tiles
5. Flannel board with changing materials, i.e., shapes, colors, animals, tools, seasonal pictures

Note: These are only a few examples of activities possible in the manipulative area.

E. Science Center

1. Simple science experiments

2. Examining natural materials

   Note: There should be a place to display what the children find at home or on a nature walk around the school.

3. Cooking experience

4. Caring for and observing live animals

F. Math Center

1. Number games

2. Puzzles

3. Peg boards

   Note: Math concepts can be learned in every center of interest; many of the materials which might be included in a separate math center could be provided in the manipulative area.

G. Music Center

1. Listening to records

2. Creating dance

3. Playing musical instruments

H. Book Area

1. Looking at books

2. Sitting and thinking

3. Listening to recorded stories

4. Flannel board stories

Note: The book area should be located in the quietest part of the room and arranged to provide privacy for the individual child. A child who wants to sit quietly alone or with another child should have a quiet place provided.

## IV. PLANNING FOR DRAMATIC PLAY

A. In addition to materials that encourage dramatic play of common events in the children's lives, remember that cowboy shows, movies, TV, space flights, and favorite books may show children life styles other than their own that they may enjoy trying on dramatically.

B. Dramatic play should be encouraged also after an excursion when the children have seen and heard interesting new things. Make available simple accessories that will suggest play using their new learning, e.g., after a trip to the fire station, or a visit by a fire truck, several red fireman's hats on the dress-up rack, a toy fire truck in the block area, a short ladder in the climbing area outdoors, should trigger many repetitions and variations of their experience.

C. The activity areas which most often are the scenes of dramatic play are the Floor Play Area, the Housekeeping Area, and the Outdoor Areas. Many of the basic materials of these areas are simple and non-structured---they can be used to represent many different things. Blocks, boxes, boards, barrels can be turned by the child's imagination into a great array of common things. Added to the basic materials can be small accessories many of which can be improvised from cast-offs and throw-aways, as well as a few well-selected toys.

D. The following suggestions for dramatic play accessories are meant to cover a number of life styles. You will think of others for your children and your program. Put out only one or two at a time and repeat them as long as the children's interest warrants.

1. Floor play area

   a. Wooden unit blocks with small people and animal figures; family members, community helpers, farm animals, pets, wild animals, and zoo animals
   b. Large blocks with toy animals, trucks and transportation toys large enough for children to ride

c. Toy cars, trucks, trains, airplanes, boats
d. Gas pumps, garage toys, ramps
e. Puppets
f. Doll house, furniture, and dolls
g. A small play barn, fort, cabin

2. Housekeeping area

a. Dress-up rack---men's and women's clothing: dresses, shoes, purses, hats, aprons, beads, scarves, gloves, overalls, jeans, men's jackets, shoes, neckties, pocket books, hats, cowboy boots, chaps, cowboy hats, construction worker's hard hats, fireman's hat, policeman's hat, brief case, dinner pail
b. Kitchen equipment---Toy stove (may be a large cardboard or wooden box with burners drawn on with a magic marker!), cupboard, refrigerator (another box), pots, pans, teapot, coffee pot, mixing spoons, measuring cups, egg beater, muffin tins, cake plans, bowls, small skillet, dishpan, sponge, cloths, towels (or a cardboard box dishwasher!)
c. Dining equipment---Table and chairs, dishes, (soft plastic or aluminum last longest), eating tools, table cloth or mats, flowers, napkins, pictures of food cut from magazines and glued on cardboard (or send for the beautiful food model pictures from the Dairy Council), homemade menu cards (with pictures of food!)
d. Doll and baby play---Large and small dolls some of which resemble the children using them; sturdy, easily managed doll clothes; doll bed (big enough and sturdy enough for children to crawl in); bathing equipment (plastic dish pan works fine); doll blankets
e. Laundry equipment---Plastic dish pan, iron (non-electrical), ironing board, clothes basket, clothesline, clothespins (or a cardboard box washer-dryer?)
f. Cleaning equipment---light broom, mop, dust pan, (try real, small-sized utensils with handles shortened), sweeper, aerosol cleaner can and a cloth, (or try a squirt bottle with water)

V. PROP BOX

A. These boxes contain real materials and objects used by a person in specific professions. By using the materials contained in a prop box, a child has the opportunity to express himself in an unlimited number of ways.

B. The box itself should be of an appropriate size, easy to carry, covered with durable paper and clearly marked as to the specific occupation covered.

C. Especially important is to include several occupations which would be appealing and appropriate for boys.

D. The prop boxes can be added to the dramatic play area, to the block area, wheeled toys, or by themselves. They offer an exciting variety of play to your program.

E. Each box is separate with the materials for each occupation inside. The boxes can be easily identified by having the children draw or cut out pictures from magazines and gluing them to the appropriate box. The boxes can also be labeled with manuscript letters.

F. Any sturdy box can be used, but a beer, liquor, or wine box is recommended, as they are made of very durable cardboard.

G. Suggested Topics and Props

1. Automobile repairman---Used (cleaned) auto parts; spark plugs; filters; carburetors; cable sets; gears; distributors; hammers; pliers; key carrier; keys; oil funnel; empty oil cans; hat; flashlight; wiring; auto supply catalogs; air pump; windshield wipers.

2. Plumber---Piping, all lengths, widths, and shapes for fitting together; spigots; plungers; tools; hose and nozzles; spade; old shirt and cap; hardware supply catalogs; measuring devices

3. Nurse---Nurse and doctor's uniforms; nurse and doctor's hats; bandages, band-aids; tongue depressor; stethescope; hypo-syringe; shoes; nurse's gloves; cotton balls; hot water bottle; nurse's hose (white); blood pressure box.

4. Doctor---Eye pads; stethoscope; tongue depressor; band-aids; cotton balls; alcohol; syringes; doctor's uniform; tourniquet; Q-tips; balloons for children

5. Policeman---Hat; uniform; gun; badge; whistle; belt; holster; shells; hand cuffs; gun belt

6. Postman---Mailbox (made out of shoebox); index cards; stamp pad; crayons; envelopes

7. Army man or airplane pilot---One Air Force hat; one Air Force shirt; one pair of combat boots

8. Waitress---Menu (with pictures of food in it); pencil and pad; apron; name tag (waitress name); paper plate (with picture of meat, vegetables, potatoes, pie, and bread pasted on it); cup of water (small) plastic silverware (small); paper napkins; tablecloth

9. Groceryman---Cash register; play money or green construction paper; used canned pop lids for change or pennies; canned food; milk carton; soap carton (all types of household products); grocery sacks; sales slips; pencils

10. Beautician---Mirror; two combs; brush; cotton balls (in small round container); powders; hair ribbons or bows; lotion; scarfs; one hairpiece; large clips; wigs--two straight, one curly

11. Electrician; frogman; office worker; reporter; teacher; veterinarian; seamstress; football player; scientist; magician; martian; forest ranger; bus driver; painter; fireman; construction worker; shoe salesman; detective; car salesman; appliance repairman; TV personality; etc.

H. Let your imagination take over and collect all kinds of materials for new prop boxes or to add to those you have already started. Finally, each box should contain enough props for two to three children.

I. Many of these occupations can use the same tools and props. It may be necessary to have a series of prop boxes with just tools; discarded military hats; gloves; play money; badges; etc.

J. Also, you may want to construct or add to your classroom or playground some permanent equipment which will make it even more real for the children when using a prop box. An example would be to bring in an old boat and permanently place it on the playground. Similarly, an old car, (with doors and tires removed), motorcycle, or tractor could be placed on the playground. Several wooden boxes with steering wheels and even gear shifts secured on them can be imagined as fire trucks, police cars, etc.

K. Constructing a Prop Box

1. Purpose of a prop box

   a. To provide real objects rather than toys to enrich the child's role play.
   b. The things in a prop box lead to excellent beginning concepts of future occupational opportunities.
   c. They are compact, easy to carry, and a way of keeping items organized.

2. Materials needed

   a. A box large enough to hold a number of props, but easy for children to handle. An inexpensive box would be the heavy cardboard returnable beer bottle carton with fold-in lid and slots for hand grips. They are lightweight, tough, water-repellent and can be painted bright colors (using a paint which is not water-based).
   b. After choosing the community helper role, decide which props you will need. Collect at least ten items to put into the prop box. Remember, these should be real items, not toys.
   c. Pictures from magazines or other sources, which will help the child identify the types of props inside. For example, a prop box for a fireman might need pictures of firemen, fire truck, hose, etc.
   d. Scissors and black magic marker
   e. Clear shellac or contact paper (optional)
   f. Enamel paint in a bright color (optional)

3. Complete the following steps:

   a. Paint the box a bright color.

b. Cut out pictures to decorate the box.

c. Glue pictures on outside of the box (leave one side free to print the name of the occupation).

d. Paint shellac or stick contact paper over the pictures to preserve them.

e. Using a magic marker, label the box in large manuscript with the name of the occupation for which the props are intended.

f. Place props in the box and let your children use it. As the box is used, you, the children, and their parents can keep adding more props. Enjoy it, and make more prop boxes for other occupations in the future.

CHAPTER V

# OUTDOOR PLAY

## RATIONALE

The outdoor environment of the center should be considered as an extension of the indoor environment. Both are essential to the growth and development of children and should be used to their fullest extent.

Activities typically performed outdoors may be performed indoors if space allows. In addition, many indoor activities are suitable outdoors.

The principles of equipment selection and arrangement apply equally outdoors; the major change in the environment relates to weather and safety. Hazards are more frequent outdoors due to neglect of the grounds. These should be checked daily to prevent accidents and injury of the children.

Teachers are responsible for providing a safe and healthy environment outdoors. In addition, an outdoor learning center can provide an organized environment for children's learning.

## ESSENTIAL CONTENT INFORMATION

### I. REQUIREMENTS OF A GOOD OUTDOOR PROGRAM

Outdoor play has value for all types of development, including social, emotional, physical, and intellectual development. Understanding the importance of outdoor play should encourage teachers to plan it as carefully as they plan indoor play.

#### A. Value of Outdoor Play

1. It provides a release from tension and pent-up emotions as children laugh, shout, run and move about with more freedom than indoors.

2. It develops social skills, such as sharing, taking turns, and playing cooperatively.

3. It develops individual motor skills through practice.

4. It enhances self-concept as motor skills are practiced and perfected.

5. It allows negative feelings to be released or rechanneled through activity.

6. It stimulates children's curiosities and desires to explore the environment.

7. It improves small motor coordination as large motor coordination is increased. This development precedes from general to specific.

8. It stimulates all vital body processes through vigorous physical activity.

B. Planning Space, Time, and Equipment

1. Many indoor activities can be moved outdoors during pleasant weather. Many art activities can be moved outdoors with little problem, as can props for dramatic play: dolls, large blocks, books, etc.

2. Outdoor activities should be planned as thoughtfully as indoor activities. There should be a purpose for every activity.

3. Movable equipment should be regrouped from time to time to stimulate new use of it.

4. Provision should be made for quiet activities. Children should always be able to choose between active and less active outdoor activities.

5. Provision must be made for children to practice a variety of individual motor skills. Throughout the year, children should have many opportunities for climbing, running, jumping, crawling, lifting, pushing, pulling, etc.

6. Children should be free to choose from among a variety of possible activities.

7. Movable equipment should be set up before children arrive.

8. A half-day program should schedule a period of forty-five minutes to one hour for outdoor play.

9. A full-day program should schedule two periods of forty-five minutes to one hour for outdoor play---one in the morning and the other after nap time.

10. Adequate space should be provided; 75 to 100 sq. feet of outdoor space per child to allow freedom of movement and a variety of kinds of activity.

11. Play area should be enclosed by a fence that is substantial, high, does not invite climbing, and has childproof exits.

12. A variety in surfacing should be provided: a soft, grassy area, a hard surfaced area, a rich soil area, and a small rock or gravel garden.

13. A balance of sunny and shaded areas should be provided.

14. Adequate storage area for movable equipment should also be available.

C. Providing Appropriate Guidance for Outdoor Play

The teacher's role is not to limit and restrict outdoor play, but rather to extend and enrich it. Active play, problem-solving play, exploration of the world, and sensory satisfactions are all found outdoors. The learning possibilities are endless and can be extremely satisfying for both children and teachers.

1. Set and maintain limits that protect the safety of the children and the equipment. The teacher should define and give reasons for the limitations set---"Sand is for digging, not for throwing; it stings people's eyes."

2. Be alert to the entire playground situation at all times. Children must be supervised on the playground at all times. Even when talking or occupied with one child, teachers should not turn their backs on or forget the group.

3. Supervise closely those areas where accidents are more likely to occur. More accidents occur when several children are

climbing on a slide or jungle gym, or when the woodworking tools are being used.

4. Encourage each child to become more independent. Help children learn to pump themselves in the swing rather than depending on the teacher to push them.

5. Help children redirect their aggression in safe and more socially-acceptable ways. The child who is annoying others may be guided to the sandbox to dig, or to throwing balls, or to build a structure with the blocks, etc.

6. Limit the number of children in an area when necessary. If there are too many people on the jungle gym, there is more danger of accidents. The teacher should help some of the children find another suitable activity until there is more room on the gym.

7. Encourage sharing and taking turns. Children are more apt to share when there are enough materials and equipment and time in which to use them.

8. Encourage all children to progress at their own rates. Children should never be compared in their physical accomplishments. Each child develops at a different rate and should never have to compete with others.

9. Be ready to help children when they request help or to suggest a way they can help themselves.

10. Suggestions or comments related to the children's activities can extend their play.

11. Encourage children to explore the natural environment. Answering questions about worms or plants the children have found and encouraging them to observe things they have not noticed in the environment encourages explorations.

12. Permit the children to do as much as they can by themselves. Giving them too much help may result in their doing something that is beyond their level of skills.

## II. WATER, SAND AND MUD

### A. Values

1. Chance for children to be messy
2. Dramatic play in which children carry out real life experiences
3. Relaxing in itself--helps release tension
4. Opportunity to be creative
5. Time to experiment with materials
6. Increases eye-hand coordination
7. Inexpensive materials
8. Helps a child learn about his environment
9. The many possible materials help enrich his play experiences
10. It is a sensory experience--pleasurable
11. Demands no special skills
12. It is an outlet for aggression
13. Brings quiet children together in parallel play
14. Helps to calm upset or tired child
15. May be structured or unstructured play
16. Exploration experience
17. Means of self-expression
18. Helps with eye-hand coordination

### B. Ways Materials Can Be Used

Pound, punch, squeeze, shape, scoop, pat, pour, wash, paint, screen

C. Adult Role

1. Set limits---sand stays in box and is not thrown; water stays in table

2. Safety---depth of water; temperature

3. Encourage children to experiment.

4. Share children's pleasure and satisfaction.

III. SUGGESTED OUTDOOR ACTIVITIES

A. Sand Play

1. Sand and water in sandbox or at table

2. Take trains, cars, or dishes to sand box

3. Screens for sifting sand

4. Measure and sift sand with kitchen utensils

5. Make mud pies

B. Water Play

1. Paint with water and large paint brushes

2. Blow bubbles with pop bottle fizz-saver caps

3. Water play in tub (use soap, food coloring, etc.)

4. Flood an area for sailing boats

5. Play in water--running water from hose, springkler, buy stock tank for swimming pool.

C. Large Muscle Activities

1. Punching bag

2. Tricycles (add keys, maps, etc.)

3. Wagons (add boxes, dolls, blocks)

4. Barrels

5. Sleds or use cardboard boxes

6. Bean bag toss

7. Bowling

8. Balance beam

9. Balls (football, softball, large rubber balls)

10. Combine boxes, barrels, and boards

11. Hoes, shovels, and rakes in dirt area

12. Rope for jumping (not to be turned, but still)

D. Dramatic Play

1. Make "hideout" or "cave" using blanket and boxes

2. Doll carriages

3. Tents with blankets (borrow a tent)

4. Dress-up clothes

5. Put housekeeping corner furniture outside

6. Car wash--wagons, trikes, cars, etc.

7. Line boxes up like train

8. "Cowboys"--hats, stick horses, etc.

9. "Police"--hats, badges, whistles, etc.

10. "Fireman"--hats, fire hoses (garden hose) etc.

11. "Astronaut"--make hats out of ice cream buckets, space capsule, control panel, etc.

12. Picnic (pretend or real)

13. Discarded boat and/or car

14. Wash doll clothes and dry on line or fence

15. Go fishing (pole with magnet) fish (paper clip)

16. "Doctor and Nurse"--caps, bandages, dolls, bags, wagons with ambulance sign, etc.

17. Grocery store--empty containers, sacks, play money, purses, cash register, etc.

E. Woodworking

1. Saws, hammers, nails, woodworking bench

2. A saw and some large cardboard boxes to saw up

3. Hammer roofing nails into an old log or railroad tie

4. Take turns drilling with a hand drill into a soft board

5. Paint individual projects, or just paint pieces of wood

F. Art Activities

1. Mural (magic markers, crayons, paint, or chalk) on table, fence, or hard, flat surface

2. Move easel outside

3. Move chalkboard outside or use chalk on sidewalk

4. Foot paint on butcher paper or on sidewalk (just hose sidewalk off afterwards)

5. Painting with objects--use feathers, combs, small scrub brushes, toothbrushes, twigs, leaves, blade of grass

6. Sand paintings

7. Paint rocks

8. Squeeze bottle painting--squirt paint in designs on paper. Good for individual or group, or hang on fence and watch as paint runs down when squirted.

G. Quiet Activities--Table or Blanket

1. Take magnifying glass outdoors
2. Read books or work puzzles in quiet spot on a blanket
3. Have story time outdoors on nice days
4. Have puppets on a blanket
5. Sit and talk
6. Listen to records
7. Art activities (at easel or table)
8. Manipulatives/construction

H. Music

1. Take record player outside to listen to or dance (add scarves or rhythm instruments)
2. Rhythm instruments
3. Teacher sing to children about what they're doing

I. Other

1. Paper airplanes
2. Kites
3. Snack outdoors
4. Plant seeds in a garden and care for garden
5. Animals may visit for the day or longer--farm animals, pets, baby animals, etc.

6. Go on walks

7. Visit a public park

8. Obstacle course

IV. EVALUATION CRITERIA OF OUTDOOR PLAY AREA AND EXPERIENCES, EQUIPMENT

A. Adequate space (75 sq. ft. per child, minimum)

B. Variety of terrain (slope, level, etc.)

C. Variety of surfaces (grassy, dirt, hard riding track, etc.)

D. Fenced, securely closed gate

E. Attractive, clean, appealing to the eye

F. Outdoor storage for outdoor equipment

G. Open running area

H. Shade and sunny areas

I. Adequate drainage, no standing mud holes

J. Sawdust or sand under climbing areas

K. Live trees, shrubs, plants

L. Sand box and good variety of materials, equipment

M. Water play available (water faucet, tub, etc.)

N. Climbing experiences available in a number of forms

O. Wheel toys (riding, pushing, pulling, accessories)

P. Garden-planting spot

Q. Digging area (dirt with some sand)

R. Animal cage or pen, when needed

V. SUGGESTED OUTDOOR EQUIPMENT

A. Jungle gym

B. Large horizontal tree trunk

C. Balance boards

D. Ladders

E. Tires

F. Sewer pipes

G. Woodworking equipment, materials

H. Balls (assorted sizes)

I. Cardboard boxes

J. Slabs of tree trunks, different heights

K. Large wooden crates

L. Sawhorses, boards

M. Barrels (different types)

N. Inner tubes

O. Dramatic Play (house, car)

P. Stick horses

Q. Ropes (assorted lengths)

R. Swings (rope, tire, seat)

CHAPTER VI

# INTRODUCTION TO ART

## RATIONALE

Creative expressions and fine motor development are two of the purposes for including art in the young child's curriculum. However, limiting art activities to these two purposes is not providing for the needs of all children. It must also include concept learning through the use of art media and activities for visual stimulation and development.

Curiosity and exploration are techniques which children use to learn about the environment and its contents. It is the responsibility of the teacher to provide a wide variety of media and activities to allow for exploration and development by each child.

Art expression follows stages; thus the teacher must meet the individual needs of all children by allowing them to progress at their individual rates through each stage. This will require setting up an art center which provides media and activities appropriate to each stage of development.

Accomplishment of the objectives in this area will foster the individual's development of the following competencies as defined by the Child Development Associate Consortium:

Advances physical and intellectual competence.

Builds positive self-concept and individual strength.

Promotes positive functioning of children and adults in a group.

OBJECTIVES

Upon completion of this area the trainee will be able to:

1. Recognize the importance of art in the young child's curriculum by providing opportunities daily for experimenting with art media and developing art concepts.

2. Exhibit an understanding of the stages of art expression by providing activities for each child's level of development.

3. Provide an art center with the appropriate materials for the development of art concepts in children.

4. Plan, execute, and evaluate a minimum of five learning experiences in art media.

5. Execute and evaluate a minimum of five incidental experiences for developing art concepts.

6. Recognize the importance of creativity in art activities by providing activities for free expression.

7. Emphasize the importance of involvement and creativity rather than duplication or exact representation in art activities for children.

8. Utilize a minimum of ten art media for children's activities.

9. Utilize art media for discovery of concepts by children.

10. Utilize art media as a tool for teaching concepts not specifically related to art.

## CHAPTER VII

## DEFINITIONS OF TERMS

1. Art---The expression of an individual's ideas in visual form through various media. Because art is directly related to self, standards of "right and wrong" should not be as important as conceptual freedom. One uses art to express what one does, sees, feels, thinks, and talks about.

2. Art program---The composite of the creative art activities planned and/or offered in the curriculum.

3. Creativity---Originally in thought or action.

4. Manipulation---Feeling, handling, touching, moving, examining with the hands.

5. Medium (pl. media)---The instrument/means by which something is expressed. Artistic media are clay, paint, crayons, etc.

6. Pre-schematic stage---Presymbolic. The very beginning of consciously creating shapes or forms.

7. Representation---An artistic likeness or image.

8. Schematic stage---Symbolic stage. A graphic sketch or outline.

9. Scribble---The first random marks a young child makes without any particular shape or form.

    a. Exploratory and uncontrolled scribble---The first scribbles of a child learning to use fine motor muscles.
    b. Controlled scribble---The scribbles children make when they have learned to use the necessary tools.
    c. Named scribbles---Scribbles that have meaning for the child, though unrecognizable to an adult.

10. Symbolization---The act of making something stand for, or represent another thing.

CHAPTER VIII

# TEACHER'S ROLE IN ART

## RATIONALE

Creativity is important to the development of self-concept; therefore, it is important that teachers of young children understand the nature of creativity and the development of creative expression so that children may develop to their fullest.

## ESSENTIAL CONTENT INFORMATION

### I. ART FOR PRESCHOOL CHILDREN

Art provides teachers of preschool children the opportunity to help children develop and recognize inner responses to their environment; the teacher's efforts to arouse curiosity, kindle interest, stimulate imagination, stir emotion, and otherwise enhance perceptual awareness lies within the arts.

#### A. Sensory and Motor Involvement

In children's earliest experiences with art media, involvement and satisfaction is experienced primarily through their sensory and motor processes.

#### B. Visual Satisfaction

The visual satisfaction children derive from an art activity is believed to be equally as important. They are fascinated by the fact that the thing they feel, sense, or want to express can be made visually tangible by a simple act, such as bringing a crayon and a piece of paper into contact with each other.

#### C. Self-Concept

Inherent in creative expression through art experiences is the growth of the self-image; children come to believe in their own abilities and develop more positive concepts of self.

#### D. Creativity

Children will vary in creative ability. A main purpose of the art program is to nurture this individual's creativity.

II. NATURE OF CREATIVITY

A. Creativity is simply originality in action or thought, and everyone possesses some degree of creativity.

1. One can be creative in thought, in finding solutions to problems, in finding ways to make work easier, or developing beautiful fantasies which no one else may ever know about.

2. One can be creative in writing, painting, sketching, making arts and crafts, thinking, playing music, acting---all of which are ways we traditionally think of creativity.

B. Characteristics of Creativity

1. Creativity is a process, not a product.

2. Creativity is a goal-directed process either for personal benefit or for the benefit of the social group.

3. Creativity leads to the production of something new, different, and therefore unique for the person, whether it be verbal or non-verbal, concrete or abstract.

4. Creativity comes from divergent thinking, while conformity and everyday problem-solving comes from convergent thinking. To be creative, we must dare to think differently or look at something from a different perspective.

5. Creativity is a way of thinking; it is not synonymous with intelligence, which includes mental abilities other than thinking.

6. Creativity depends on acquiring accepted knowledge.

7. Creativity is a form of controlled imagination that leads to some kind of achievement, whether in painting, block building, or daydreaming.

III. WHY IS CREATIVITY IMPORTANT TO NURTURE IN PRESCHOOL CHILDREN?

A. Creativity is a resource to help people change in a rapidly changing society.

B. Creativity contributes to society---for the improvement of work methods, for the invention of comforts, transportation, convenience items; for aesthetics, entertainment; for health, medicines, etc.

C. When expressed, creativity contributes to personal satisfaction in developing a healthy self-concept.

D. Creativity encourages a growth of interests and provides successful experiences.

## IV. PERSONALITY CHARACTERISTICS OF THE CREATIVE CHILD

A. Studies report that no single trait is characteristically found among those who are creative, but rather they possess a cluster of related traits, referred to as the "creative syndrome." Some characteristics are the following:

1. Flexibility
2. Nonconformity
3. Need for autonomy
4. Need for independence
5. High aspirations
6. Self-discipline
7. Playfulness
8. Preference for manipulating ideas (toying with ideas)
9. Assertiveness
10. Reserve
11. Self-assurance
12. Sense of humor
13. Open-mindedness

14. Intellectual persistence

15. Self-confidence

16. Curiosity

17. Enjoyment of calculated risk when success depends on individual ability.

18. Sex-inappropriate interests

19. Timidity in social situations

20. Preference for fantasy in lieu of real adventure

21. Venturesomeness

22. Pursuit of self-chosen interests

B. About Creative Children

1. Not every child who is creative possesses all these personality characteristics.

2. Not all who possess these characteristics have them in the same degree.

3. There is little evidence that children who are creative are either maladjusted or lonely.

## V. STAGES IN THE DEVELOPMENT OF CREATIVE ART EXPRESSION

Creative art expression, as with other areas of development, has its typical ages and stages. It is important that teachers understand these developmental levels so they can help, not hinder, the child's growth. Many authors describe these stages differently; however, for the purpose of this unit the stages outlined by Lowenfield and Britain will be used.

A. Scribble Stages

1. These stages usually occur between two to four years of age, but could also be an older child with little or no exposure to art expression.

2. There are several stages within the scribble stage:

   a. Exploratory and uncontrolled scribbles
      (1) The child's first scribbles are random and uncontrolled.
      (2) Learning to use the fine motor muscles and pencil, crayon, chalk, etc. are of prime importance.
   b. Controlled scribbles
      (1) From uncontrolled muscular activity, the child gradually progresses to longitudinal scribbling, then to circular scribbling.
      (2) The development of motor control and muscular coordination is the major growth at this age level.
      (3) To be able to hold a tool and make it go in the desired direction is a step in development. Until this level is reached, the child is not ready to perform tasks requiring coordination such as eating and dressing.
   c. Named scribbles
      (1) In this stage the child is beginning to think in terms of images and symbols.
      (2) Scribbles hold meanings for the child although they may be unrecognizable by the adult.
      (3) Encourage the child to "Tell me about the picture," rather than ask, "What is it?"

3. Clarifying statements regarding the scribble stage:

   a. Most children continue to scribble on occasion after they have begun to make representational objects.
   b. Children are not necessarily in difficulty if they scribble at age five years. They may have had little opportunity to work with art materials.
   c. Scribbling is an important activity. It is one of the first means of self-expression non-verbally.
   d. Allowing children the opportunity for thorough exploration of the scribbling stages is a prerequisite for all subsequent art activities.
   e. If using new art materials, older children may explore in a scribbling fashion, but this is perfectly normal.

B. Preschematic Stage (Presymbolic)

1. This stage usually occurs between the ages of four to seven years.

2. In this stage, the children achieve their first representation, which is usually a head.

3. Circles and rectangles are the first forms they make.

4. They try new concepts to establish their own individual symbols.

5. They constantly are changing symbols for the same object.

C. Schematic Stage (Symbolic)

1. This stage occurs between the ages of seven to nine, although it can be seen as early as five years if the children have had much previous opportunity to use art materials.

2. Schematic means a graphic sketch or outline.

3. They focus their attention on drawing human figures---usually themselves or their families. With experience, their figures take on more realistic proportions and details in their body parts.

4. They begin to place their figures on a base line. This is an indication that the children are beginning to see themselves as parts of the environment. When this occurs, they are ready for tasks which require cooperation.

VI. CHARACTERISTICS OF THREE STAGES OF ART

A. Scribble Stage

1. One and one-half to three years

2. Lacks good motor control and hand-eye coordination

3. Scribbles for pure physical sensation of movement.

4. Lacks direction or purpose for marks.

5. Does not mentally connect own movements to marks on page.

B. Basic Forms

1. Three to four years.

2. Has more developed motor control and hand-eye coordination.

3. Has control over direction and size of line.

4. Enjoys mastery over fine.

5. Master basic forms: circle, oval, square, rectangle, lines.

6. Discovers connection between own movements and marks on page.

C. First Drawings

1. Four to five years.

2. Has most advanced motor control and hand-eye coordination.

3. Communicates with outside world through drawing.

4. Expresses personality and relationship to symbols drawn.

5. Combines basic forms to create first symbols.

6. Names drawings as a form of true communication.

## VII. WHAT CHILDREN'S ART TELLS US ABOUT THEM

### A. Intellectual Development

Children's art may indicate a level of intellectual maturity or awareness. However, one must be cautious in using children's art as an actual or sole measurement of intelligence.

B. Physical Development

Through the use of art, the child's physical growth can be encouraged and measured. An indication of the development of fine motor skills might be indicated through the child's selection and use of tools.

C. Social and Emotional Development

1. Jung, Freud, and other psychologists and psychoanalysts believe that children's art is an expression of guilt, frustrations, and/or sexual fantasies. It represents their concepts of reality. It is an expression more of the unconscious feelings than of the conscious. Thus, a child's art may be used to give insight into that child's emotions. An indeed, many professionals have used children's art as a basis to diagnose troubled children.

2. Social growth is indicated by themes the children's work takes and how much it relates to their actual experience.

3. The amount of repetition or the exaggeration of a theme may give insight for the teacher in understanding children's emotional growing, especially if one listens to the children's comments about their pictures.

4. However, it is imperative that one keep in mind that children may regress occasionally to previous levels of artistic behavior without its representing emotional regression. When attempting to understand or to explain children's art products, remember the following cautions:

   a. One should be careful not to draw conclusions from an inadequate sample of the child's work.
   b. One should have a sound informational basis about the child's past experiences.
   c. The analysis of children's art as an indicator of social/emotional disturbance should be left to the professionals.

CHAPTER IX

# TEACHING ART TO PRESCHOOL CHILDREN

## RATIONALE

The purpose of this unit is to help the teachers of young children become aware of the materials, equipment, and principles of guidance that will enable the teacher to provide experiences that will enhance the creative process.

## ESSENTIAL CONTENT INFORMATION

### I. TWO APPROACHES TO ART PROGRAMS IN PRESCHOOLS

A. The unstructured or creative approach is characterized by children moving about freely and engaging in a variety of creative activities.

1. The children are allowed to choose their own art activities; this enhances decision-making skills.

2. They can execute the activity as they want, thus encouraging creativity.

3. They select and organize their own materials, thus becoming self-directed.

B. For structured approach, all children are directed in completing the same project.

1. They are required to follow exact directions.

2. They are encouraged to complete a quality product, in accordance with the other children.

3. They conform to set standards.

4. The supervision of many children by one teacher is enhanced by using the structured approach.

C. Both approaches can be effective in the classroom. Teachers should assess their classroom situations, their own skills, and the needs of the children in deciding which approach to use. The unstructured

approach is desirable, when feasible, because the children are allowed more freedom to experiment and to guide their own behavior. The creative process is thus enhanced, since the children make choices about their own activities. This would contribute more to personal growth than the more limited choices and freedoms of the structured approach.

## II. PLANNING A CREATIVE ART ACTIVITY

In planning a program of creative art activity, teachers should prepare in the following manner:

### A. Define the Activity

1. What actually happens in this activity?
2. How many steps does it involve?
3. What directions need to be given?
4. Is the activity appropriate for the level of the children?

### B. Define the Goals

1. What are the goals of the activity for individual children?
2. How can the activity meet individual needs?
3. What are the goals of the activity for the group?

### C. Plan the Activity

1. What materials are necessary?
2. What supplies are on hand?
3. What preparation of materials needs to be made?
4. What is the procedure to follow?
5. Are the materials/equipment arranged for maximum use?
6. Is this a self-selected activity?

D. Evaluate

1. Evaluate each step of the activity in order to improve their effectiveness the next time the activity is offered.

   a. How can preparation be modified?
      (1) By giving greater freedom to the children.
      (2) By cutting down on unnecessary steps which keep children waiting or restrict their activity.
      (3) By making the procedure easier for the teacher.
   b. Was the activity appropriate for the group?
      (1) Was their interest held for an adequate length of time?
      (2) Did any child become restless or bored?

2. Evaluate the activity to obtain information on what the children gained from the activity.

   a. Did the activity meet intended goals?
   b. How could the activity be modified/extended to give greater information/skills to children?

III. HOW TO INCORPORATE ART ACTIVITIES INTO THE CURRICULUM

A. Art activity should be provided for:

1. The creative experience, complete within itself.

2. The fun of doing something.

3. The introduction of a sensory experience and/or tool.

B. Art activity should be provided as an integrated part of the curriculum.

1. To enhance concepts that are developed primarily within other areas of the curriculum.

2. To integrate activities in other parts of the curriculum.

   a. An art activity in physical development might be to make kites. Children decorate kites as they wish, then play running games with kites on the playground.

b. Fingerpaint to the rhythm of music.
c. Paint outdoors.

## IV. SUGGESTIONS FOR SETTING THE STAGE FOR SUCCESSFUL ART EXPERIENCES

### A. Provide Individual Attention

1. Schedule only one teacher-directed activity at a time.
2. Help the child take responsibility for materials and their use.
3. Offer help only when needed, but be handy. Children often help each other with a gentle suggestion.
4. Recognize each child's product with a favorable comment.

### B. Provide Adequate Space, Time, and Materials

1. Space---Provide enough space to enable children to move freely, to work alone or in small groups, inside or outdoors; to obtain, arrange, and care for equipment and materials.
2. Time---Provide enough time for unhurried, satisfying explorations; time to make and carry out plans; and time for the children to work at their own individual rates.
3. Materials---Provide a variety of materials for sensory experience and exploration---modeling clay, building blocks, fingerpaints, easel, string, cutting/pasting activities, etc.

### C. Stimulate Creative Expression

1. Discard highly-structured activities.
2. Be attentive to unusual questions children ask.
3. Respect the unusual ideas of children.
4. Show children that their ideas have value.
5. Give credit for self-initiated learning.

6. Provide chances for learning and discovery without threats of immediate evaluation.

7. Encourage more creative personalities in the children.

   a. Stimulate their curiosities.
   b. Provide experiences that create an awareness of their environments---socially, intellectually, and physically (senses).
   c. Provide experiences that help them feel successful and secure.
   d. Encourage them to express real feelings through media; select the media which best suits their needs.

D. Guide Parent's Attitude Toward Interpreting Creative Expression

1. Explain the child's work to parents; parents too often stifle creative growth through imposing adult standards or inappropriate material such as coloring books and/or drawing for the child.

2. Explain the art program to parents; send information home with art work.

E. Consider the Developmental Level of Children

1. Provide several activities at one time. Children have different interests and attention spans.

2. The level of maturation determines the selection of media, the size of paper and tools, and the kinds of experiences.

3. Provide different art experiences for different age levels.

   a. At three, more exploratory experiences should be offered with art media. Getting acquainted with basic tools and media is of prime importance.
   b. At four and five, variations in the basic use of tools and media can be encouraged. More art activities which allow children to plan and follow through an activity should be provided.

F. Provide Adequate Art Activities in the Curriculum Daily

1. Provide one messy activity per day.

2. Provide one planned art activity per day.

3. Provide a variety of self-selected art activities per day.

## V. TEACHER'S ROLE IN GUIDING ART ACTIVITIES FOR YOUNG CHILDREN

Teachers may have many questions about their role when helping children with art activities. The following are frequently asked:

A. How much freedom should be given in creative arts?

1. Promote a permissive attitude. Encourage children in what they want to do, but accept occasional disinterest from them.

2. Set necessary limits to freedom of expression. More freedom is allowed if:

   a. Teachers feel comfortable and are prepared for messy art activities. Example: Use water soluble paints and have a pan of water on hand for clean-up.
   b. Parents are informed of the values of creative expression.
      (1) Encourage parents to dress children in play clothes.
      (2) Stress that "cleanliness" is not as important as freedom to explore/express sensory activities.

B. Should adults participate in art activity?

When adults participate in an art activity, they should do so only at a level which does not exceed the children's ability. Adults should provide leadership only within the range of the children's achievement. The adult who "steals the stage" promotes watchers rather than doers in children.

C. Should adults demonstrate desirable techniques?

1. One should keep in mind that children need to explore the media or materials and learn what they are BEFORE they learn how to use them. Techniques are usually not important until elementary school.

2. The adult should introduce art activities with only a very brief explanation, emphasizing only a point which is crucial to success.

3. The adult may give a brief demonstration of how to do an art activity, but ONLY IF IT IS IMPORTANT TO THE SUCCESS OF THE ACTIVITY. Children learn by imitation and by doing. Too many demonstrations may encourage children to become dependent on a teacher's models and not their own creativity.

D. Should adults make models?

Adults should avoid making models. When a child asks, "Draw me a picture," the adult should reply, "You can draw the picture, but I'd like to watch you." Show the child you have faith in HIS ability. Praise his work (sincerely) with "I like the color red in your picture." rather than, "What is it?"

## VI. VALUES OF ART ACTIVITIES FOR YOUNG CHILDREN

Children are naturally creative---they do not have to be "taught" art. With provision of the right materials and guidance, they find great enjoyment in expressing themselves through creative art materials. The value of art activities can be found in all areas of development.

A. Art activities offer opportunities for intellectual growth.

1. Help children invent new ways of using materials.

2. Refine methods previously used.

3. Encourage language usage---to talk about it, to explain, or to inquire.

4. Enable children to resolve, examine, and clarify ideas and concepts about which they are learning.

5. Provide opportunity for creative growth.

6. Heighten children's awareness of their physical environments and help them understand themselves in relationship to that which surrounds them. (Activities which involve them in

handling different materials, in exploring such things as textures, colors, patterns, and natural properties.)

7. Offer opportunities to explore and experiment.

8. Offer opportunities to express ideas and feelings about themselves and the world around them.

9. Strengthen children's abilities to imagine and to observe.

Note: The greater the variety of materials with which children work, the greater their confidence in their ability to express themselves. As children grow in the ability to define problems and seek solutions, they grow also in creative ability.

B. Art activities offer opportunities for social/emotional growth.

1. Help form groups easily from a common interest in an art activity.

2. Teach children that people think and feel differently about the same things and that there is no single "right" way---all of us have a right to our own points of view.

3. Help children to develop tolerance for different ideas.

4. Help children learn to cooperate and share in activities (collages, murals, etc.)

5. Encourage independence.

6. Develop work habits.

7. Develop aesthetic appreciation.

8. Increase children's sensitivity to themselves and to others.

9. Offer opportunities to assume responsibility for choosing and shaping materials.

10. Offer opportunities to use judgment and control.

11. Offer opportunities for successful experience which aid in self-concept.

12. Offer experiences for catharsis with therapeutic value. It is safer to express negative feelings on paper, pound clay, tear paper, hammer nails. Art activity allows an acceptable avenue to express feelings of anger and frustration.

C. Art activities offer opportunities for physical development.

1. Opportunities for movement and exercise of arm and hand muscles.

2. Opportunities for eye-hand coordination and motor coordination.

3. Opportunities for muscular control development as the fingers are used in painting or drawing with crayons and in manipulating clay; this control is used later in handwriting.

4. Opportunities for developing skills with tools: using a brush, cutting with scissors, constructing, whittling, writing with a large pen or pencil.

## VII. CHARACTERISTICS OF ART ACTIVITIES APPROPRIATE FOR YOUNG CHILDREN

A variety of art activities with the following characteristics should be offered daily in the preschools:

A. Art Activities Which Require Few Restrictions

1. Characteristics of these activities:

a. They are worked easily.
b. Children can become involved quickly.
c. Few limits are given in its use.
d. Much freedom of expression is allowed.
e. No failure can be met in its use.

2. Examples of these activities:

a. Play dough
b. Soap painting
c. Sand
d. Water play
e. Clay
f. Finger painting

B. Art Activities Which Require Obtaining a Skill in the Use of Materials or Tools:

1. Characteristics of these activities:

   a. They encourage children to use a tool.
   b. They require eye-hand coordination.
   c. They provide practice in small muscle control.
   d. They encourage children to develop judgment and control.
   e. They provide experimentation with technique.

2. Examples of these activities:

   a. Crayons
   b. Large poster chalk
   c. Easel painting
   d. String painting
   e. Collage
   f. Cutting and pasting

C. Art Activities Which are used Requiring a Complex Media, Emphasizing Procedure:

Note: These art activities should be used with older preschool children.

1. Characteristics of these activities:

   a. The children are encouraged to follow directions.
   b. They gain increased attention span.
   c. They learn to participate in a group activity.

2. Examples of these activities:

   a. Salt design
   b. Spatter paint
   c. Print
   d. Mobile
   e. Paper mache

## VIII. TYPES OF BASIC ART ACTIVITIES TO INCLUDE IN THE CURRICULUM

The following charts give some of the basic materials for optimum creative growth: different types of activities, the values derived from each media.

A. Drawing and Painting

| Type of Activity | Values Derived |
|---|---|
| 1. Finger paints and soap paints | Allows for expression of ideas and emotions.<br>Frees inhibited children for greater spontaneity.<br>Provides sensory pleasure.<br>Provides opportunity for use of large muscles.<br>Provides opportunity for experimentation.<br>Provides freedom to enjoy a "messy" activity.<br>Develops an appreciation for form and color. |
| 2. Easel painting sponge, string, sand, and table painting chalk and crayon | Gives large muscle enjoyment and control from broad sweeping strokes with big brushes/crayons on big paper.<br>Gives enjoyment and relaxation in laying on colors.<br>Allows a child the opportunity to work alone.<br>Provides the opportunity for children to express on paper that which they cannot in words.<br>Develops a sense of form, line, color, pattern.<br>Allows "messing" in controlled form which helps "too neat" child work into other messy activities such as clay and finger painting.<br>Develops pre-writing skills. |

B. Modeling

| Type of Activity | Values Derived |
|---|---|
| 1. Clay and playdough sawdust and wheat paste, and salt ceramic | Develops large and small muscles and eye-hand coordination.<br>Provides sensory experience.<br>Provides emotional release with tearing, pounding, manipulating.<br>Provides channel for exploration and expression.<br>Stimulates different kinds of thinking.<br>Builds concepts of form and allows changing of these concepts. |

C. Constructing and Building

| Type of Activity | Values Derived |
|---|---|
| 1. Blocks | Gives sensory pleasure---smooth, hard, heavy.<br>Helps child learn shapes, sizes, design, number concepts balance, methods of construction, and spatial relationships.<br>Play becuase of flexibility of use.<br>Provides for both large and small muscle development.<br>Encourages social development.<br>Offers opportunity to play alone, parallel or in cooperation with others.<br>Provides channel for emotional release through building, tearing down, or dramatic play.<br>Encourages problem-solving. |
| 2. Woodworking | Provides sensory experiences---touching, smelling, seeing, hearing.<br>Provides for large and small muscle development and eye-hand coordination.<br>Provides a channel for emotional release.<br>Gives opportunities for problem-solving.<br>Provides for creative expression.<br>Provides opportunity to develop skills in the use of tools.<br>Gives children the satisfaction of producing an object they have a desire or use for.<br>Provides an opportunity to become aware of safety.<br>Helps child learn shapes, sizes, number concepts, construction methods. |

D. Pasting and Cutting

| Type of Activity | Values Derived |
|---|---|
| 1. Pasting and gluing | Provides sensory experience; child feels, manipulates, and explores.<br>Provides opportunity for manipulation and coordination for acquisition of motor skills. |

| Type of Activity | Values Derived |
|---|---|
| Pasting and gluing continued | Provides for emotional release.<br>Provides social situation, accompanied by much conversation. |
| 2. Cutting and tearing | Builds muscle control and eye-hand coordination.<br>Provides activity for self-expression.<br>Provides opportunity to learn shape and form and texture.<br>Provides channel for emotional release. |

## IX. ART ACTIVITIES AND MATERIALS APPROPRIATE FOR USE WITH YOUNG CHILDREN

Art activities for young children are limited only by the imagination of the teacher. Below are but a few of the many possibilities. Many materials for children's art activities are inexpensive and can be found in the home, trash, yard, or if asked, donated by supermarkets, printing offices, and other businesses.

### A. Drawing and Painting

#### 1. Drawing

a. Crayons resist rubbing and melting.
b. Chalk, wet and dry
c. Dry charcoal
d. Magic markers

#### 2. Painting

a. Tempera painting
   (1) Easel
   (2) String
   (3) Squeeze bottle
   (4) Splatter
   (5) Blot
   (6) Object
   (7) Color absorption
   (8) Feather
   (9) Drip

(10) Dry tempera (brush and water)
(11) Texture
(12) Paper batik
(13) Buttermilk painting
(14) Worm
(15) Stencil
(16) Ink blot

b. Finger painting
(1) On pie tins
(2) On table tops
(3) On trays
(4) On various paper

c. Print making
(1) Gadget
(2) Vegetable
(3) Hand
(4) Foot
(5) Mono prints
(6) Sponge
(7) Block

B. Modeling

1. Clay
2. Play dough
3. Telephone wire
4. Aluminum foil
5. Paper mache
6. Thick mud
7. Ceramic clay
8. Sawdust dough
9. Soap carving
10. Pancake animals (bears, turtles, etc.)

C. Constructing and Building

1. Hollow wooden blocks
2. Hollow cardboard blocks
3. Unit blocks
4. Table blocks
5. Standard planks
6. Sewing button pictures
7. Carpentry

D. Pasting and Cutting and Tearing

1. Stickers
2. Gummed paper
3. Tissue paper and starch
4. Various types of paper-construction, newspaper, magazines, etc.
5. Collages---fabric, yarn, styrofoam, items of nature (grass, sticks, etc.), buttons, straw pieces, paper scraps, grains (macaroni, beans, wheat, etc.), sawdust and wood shavings, eggshells, glitter, feathers, colored salt, etc.

## X. HELPFUL HINTS IN GUIDING CHILDREN THROUGH ART ACTIVITIES

A. Young children do not draw things the way they look to adults. They draw and paint the world as they see it. Size is usually not in proportion.

B. They also are not concerned with using color as it appears in nature. A cat may be green or an apple blue.

C. Show young children that you have complete faith in their ability to express their own ideas in their own ways.

D. Patterns, cutouts, hectographed outlines or coloring books inhibit the development of young children's creative powers.

E. Every art activity must be a creative experience which requires original thinking, planning, and doing.

F. Young children are proud of their creative art expressions and need approval for further development. Praise their efforts and display their work.

G. Never draw <u>for</u> children in order to "help them." This retards their creative development and makes them dissatisfied with their own efforts.

H. Children do not create at the same rate of speed. Unfinished work of those who are slower than others should be left where they may work on it when they wish to do so.

I. Refer to children's scribbles as designs. When children are asked by adults "What is it?", this puts emphasis on the product rather than the process.

## XI. <u>SOME DO'S AND DON'TS IN GUIDING ART ACTIVITIES FOR YOUNG CHILDREN</u>

### A. <u>Do</u>

1. Realize that during the time children are working, they are acquiring important experiences for growth. Allow them to develop their own techniques and experiment.

2. Regard children's art as a record of their own techniques and experiments.

3. Learn that children's feelings toward their art are different from yours, and that they see things differently than you do.

4. Encourage your children to enjoy and respect one another's ideas.

5. Hang samples of all your children's art work, even those which you feel are not the "prettiest."

6. Display art work in an attractive manner, and as close to the children's eye level as possible.

7. Help your children to be sensitive to their observations of, and relationship to their environment.

8. Remember that children's coordination and muscle skills will improve as a result of creating their own art, and as a result of growing up.

9. Realize that when children use "wrong" proportions, or leave out things which you consider essential, they are emphasizing what is important to them at the moment.

10. Provide your children with plenty of space and the proper kind of materials to work with.

11. Help parents understand both their children's art and the art program.

B. Don't

1. Feel that the final project is the important part of art experience.

2. "Correct" children's work by imposing your personality, your standards, or samples of your work.

3. Expect children's art always to be pleasing or understandable to you.

4. Compare your children's work, or show that you prefer one child's work to that of another.

5. Hang only the "best" examples of your children's art work on the wall.

6. Hang or display works sloppily, or too high. Don't hang works just for the benefit of visiting adults.

7. Present children with coloring books or pictures to color as patterns. These make them insensitive. They are only coloring someone else's work.

8. Believe that "coloring between the lines" will improve coordination.

9. "Correct" what a child has created.

10. Restrict your children's work or discourage them by not giving them what they need: plenty of space, large paper, large crayons, good quality paints, clay which is really workable, etc.

11. Believe that projects requiring teacher-direction or teacher "samples" are art. They may be fun, but ask yourself if they are really promoting creativity in the child.

## XII. GENERAL GUIDELINES FOR ART ACTIVITIES

A. Write the children's names and the date; also try to record any comments they might make about their work on the finished product. (Print in lowercase letters.)

B. Be interested in what the children are doing, but never ask them what they are making. Let them tell you "about" their work.

C. Try not to interrupt children who are abosrbed in their work.

D. Remember, it's the experience and not the finished product that counts. Realize that art means a child has solved an individual problem in an individual way.

E. Help a child learn to use the materials wisely, but do not become "materials centered"---the materials are expendable.

F. The children should be encouraged to participate in all aspects of an art experience, including preparation and clean-up.

G. All experiences give the child a background for formulation of art ideas.

H. Encourage a child to explore the many possible uses of materials.

I. Balance the art activities---new with familiar---messy with clean---outdoors with indoors.

J. Prepare parents on what to expect from and how to react to their children's art work.

CHAPTER X

# INTRODUCTION TO MUSIC

## RATIONALE

Creativity, muscle development, and coordination skills can all be derived from music activities in the young child's curriculum. Auditory development begins before birth and must be stimulated after the child is born to promote acute hearing and sound discrimination.

The teacher of young children has the responsibility for providing a variety of music activities to meet these needs of children. Both group and self-selected activities should be available in an organized music center to promote listening, language, and motor skills.

A preoccupation with perfect sound is often a limiting factor in music activities. The teacher must be able to encourage children to participate in music activities for their own sake and their aid to development.

Accomplishment of the objectives in this area will foster the individual's development of the following competencies as defined by the Child Development Associate Consortium:

Advances physical and intellectual competence.

Builds positive self-concept and individual strength.

Promotes positive functioning of children and adults in a group.

OBJECTIVES

Upon completion of this area the trainee will be able to:

1. Demonstrate the importance of music in the young child's curriculum by providing opportunities daily for experiences with music and/or the development of music concepts.

2. Emphasize the importance of their enjoyment and participation in music rather than perfect sound in music activities for children.

3. Provide a music center and appropriate materials for the development of music concepts in children.

4. Plan, execute, and evaluate a minimum of five learning experiences in music.

5. Execute and evaluate a minimum of five incidental learning experiences for developing music concepts and free expression.

6. Utilize music as a technique for guiding children's behavior and adjusting the noise level of the classroom.

7. Utilize music as a tool for teaching concepts not specifically related to music, such as: fine motor development through using musical instruments.

8. Provide music activities to develop auditory skills in children.

9. Provide music activities to develop motor skill---fine and gross---in children.

## CHAPTER XI

## DEFINITIONS OF TERMS

1. Beat---A regular and rhythmical unit of time.

2. Creating (in music)---Organizing music skills and music concepts into new and novel combinations.

3. Creative movement---The expression of ideas and feelings through bodily movement. It is characterized by being spontaneous, uninhibited and unstructured.

4. Dynamics---Intensity in musical sound; loudness and softness.

5. Form---Basic pattern of a song.

6. Harmony---Combination of several pitches at once.

7. Melody---The tune.

8. Music---The art and science of combining tones in varying melody and harmoney, especially for a composition.

9. Rhythm---A regulated pattern formed by long or short notes.

10. Tempo---Speed of a musical composition. How fast it is to be played or sung.

11. Tone---The characteristic quality of sound that distinguishes one voice or musical instrument from another.

CHAPTER XII

# FUNCTION OF MUSIC FOR THE PRESCHOOL

## RATIONALE

Music is another form of expression for young children involving sound, movement, and the use of the whole body. All other learning areas can be enhanced and enlarged through the use of music. Children will develop listening skills, enjoy music physically as well as aesthetically, experience feelings of success and have a resource for living through exploration of sound and music in a well-planned program.

## ESSENTIAL CONTENT INFORMATION

### I. OBJECTIVES OF THE PRESCHOOL MUSIC PROGRAM

The preschool music program should contribute to each of the following in the young child's development.

A. Promotion of musical appreciation and enjoyment.

B. Promotion of aesthetic awareness.

C. Enhancement of listening skills including the auditory perception faculty.

D. Fostering creativity.

E. Promotion of body awareness and motor control.

F. Building a base for musical experiences.

G. Enhancement of intellectual development.

H. Encouraging responses.

### II. DEVELOPMENTAL SEQUENCE OF MUSIC ACTIVITIES

The following musical activities are presented in the sequence in which they will be accomplished. However, preschool children will not accomplish all activities for each skill.

A. Listening Skills---The foundation on which all other music skills are developed. Children must learn to listen before they can move to musical sounds.

1. They are involved with one activity, but listen just enough to be aware of what is being sung or played.

2. They enjoy a short song, recording, or instrument with an adult or alone.

3. They enjoy a short song, recording, or instrument with a few other children.

4. They participate in these activities with entire group.

5. They listen and analyze what is heard and can distinguish between loud and soft or happy and sad music.

6. They can listen to their own singing and playing in order to correct or to match tones.

7. They can listen to accompaniments for rhythmic responses.

B. Singing---Every child who can talk can sing. Some children will take longer to learn the melody or words (or both) than others, but each child is capable of singing.

1. They enjoy listening to songs sung by another and themselves; sing spontaneously during play.

2. They respond to songs sung by another with actions.

3. They join another's singing with a word or phrase.

4. They sing with an adult or group, although they may not be in time with the group and may not use the same words.

5. They sing with adult or group while matching tones.

6. They sing individually.

7. They select and request favorite songs.

8. They recognize songs others sing or play.

9. They acquire a repetoire of songs.

10. They sing with a tune.

C. Rhythmic Movement---Movement seems to be an integral part of every music skill. It is difficult to sing a song without accompanying it with movement. The very act of singing itself is a form of movement. It is hard to imagine playing an instrument without moving. The skill of creating usually involves some form of movement.

1. They express rhythm through making random movements using large muscles.

2. They move rhythmically in their own way for a short while.

3. They respond when the teacher emphasizes movement with accompaniment.

4. They move at fast tempo before following slower tempo.

5. They adjust bodily movements to accompaniment of regular beat.

6. They adjust bodily movements to accompaniment which involves contrasts in rhythm or mood.

7. They acquire concepts of musical terms---high-low; short-long; fast-slow, and express them through movements.

D. Playing Instruments---Often adults think of musical instruments as expensive items requiring great technical skill. However, technical skill is not necessary in order for children to successfully use many kinds of musical instruments. Control of body movements and discrimination are necessary to play instruments; both can be learned in the preschool classroom.

1. They manipulate and experiment with instruments.

2. They become aware of differences in sounds in relation to the ways instruments are played.

3. They come to recognize sounds of various instruments.

4. They use instruments as accompaniment to their movement.

5. They listen to music and identify the instrument by sound.

6. They play instruments and respond accurately to tempo of other instruments.

7. They play instrument along with a small group of children.

8. They are interested in instruments that adults play.

9. They learn names of better known instruments.

10. They identify sounds of different instruments and recognize them when they are being used in a musical selection.

E. Creating Music---When young children have had a variety of experiences in the skills of listening, singing, moving, and playing instruments and with some of the concepts of music, they begin to create their own musical expressions. The act of creating is not simply a matter of random expression and exploration; it is the ability to organize music skills and music concepts into new and novel combinations.

1. They chant during play activities. This may be a form of experimenting with sounds.

2. They experiment with instruments and sounds.

3. They suggest new words for a song.

4. They create extra verses for a song.

5. They choose appropriate instruments to accompany a song or a recording.

6. They interpret musical moods in rhythmic movement.

7. They act out a song.

8. They make up a song cooperatively.

9. They create songs individually.

10. They create original melodies.

## III. ELEMENTS OF MUSIC

The following are tools for the teacher to use in planning music experiences for young children. However, children are not expected to learn this vocabulary.

A. Rhythm---This refers to a regulated pattern by long or short notes. There are several sub-elements of this element:

1. Beat---A regular and rhythmical unit of time, such as each beat in a measure.

2. Accent---Suggests that a special stress be given to a musical note within a phrase.

3. Pattern---Refers to the design of the rhythm such as long or short.

4. Rest---An interval of silence corresponding to one of the possible time values within the measure.

B. Tempo---The relative speed of a musical composition. How fast or slow the song is to be sung or played.

C. Melody---The music of the song. It is the pleasing succession or an arrangement of individual sounds or single notes. There are three sub-elements of melody.

1. Pitch---The sound frequency of any given musical tone. In simple terms it is how high or how low a note is.

2. Direction---Indicates the line a melody takes leading to a particular end or goal. Try stopping any song at the end of the next to the last line and see how it makes you feel, such as "There's a Little Wheel a Turnin' in My Heart."

3. Shape---The characteristic way a song goes up and down.

D. Tone Quality (Timbre)---The characteristic of a sound that distinguishes it from other sounds of the same pitch and volume. The distinctive tone of a musical instrument, a voice, or a voiced speech sound. Example: The same note played on a piano, a song bell, and a violin is identical in pitch but has a different sound quality in each instrument.

E. Dynamics---The musical concept that deals with the variation in force or intensity in musical sound (that is, loud and soft and their variations). Musical sound can get loud or soft gradually, or musical sounds all of a sudden can become very loud or very soft. This is sometimes called accent. Example: Children can listen to musical selections and identify the ones that are loud and the ones that are soft.

F. Harmony---The pleasing interaction or appropriate combination of several pitches at once. This forms what is known as a chord. Harmony is also the progression of chords and their relationship to one another.

G. Form---Songs have a beginning, a middle, and an end. They often have introductory passages and codas. Some songs have verses and refrains; these elements in varied arrangements form the basic pattern for a given song or musical composition. They provide unity and contrast in music.

CHAPTER XIII

# TEACHING MUSIC IN THE PRESCHOOL

## RATIONALE

It is easy to assume that preschool children know how to listen and what to listen for in music, that they know how to sing, to move and to create their own musical experience. It is true that most preschool children have some of these skills. Movement to the young child is as natural as breathing. It is important to provide children with a wide variety of experiences in the music program so they can develop musical skills and broaden the use of these skills.

## ESSENTIAL CONTENT INFORMATION

### I. COMPONENTS OF MUSIC PROGRAM

A. Structured Music Period (to teach songs and basic music elements as well as enjoyment of music)

1. "Gathering" for music experiences
2. Period during clean up, for example, for use during transition times
3. Short time after children's arrival (or on the bus, in the car on the way to school)

B. Spontaneous Music Activity (helps to create a more pleasant and effective learning environment)

1. Teacher starts a movement (swaying back and forth) while the children are outdoors.
2. Music is played during art.
3. When a child has heard something musical the night before or on the way to school and wishes to sing for or with the class.
4. Teacher starts singing when children are interacting poorly.

C. Music in Related Areas (integrated curriculum as a means to achieve total goals of early childhood education)

1. Language arts

2. Number and math activities

3. Science

4. Social studies (children sing "Wheels on the Bus" when discussing transportation)

5. Nutrition (Children sing their lunch prayer)

## II. TECHNIQUES FOR TEACHING MUSIC SKILLS

### A. Listening Skills

1. Provide a variety of musica listening experiences.

   a. Different purposes---mood, rhythmic response, stories in music, sounds.
   b. Different types
      (1) Recordings---Vocal and instrumental
      (2) Instruments---Teacher plays piano; father plays a horn; another child plays with a rhythm stick.
      (3) Singing---Teacher sings; mother sings; another child sings.
   c. Individual and in a group

2. Types of listening music

   a. Program---Makes listener think of a particular story, picture, etc.
   b. Pure---Listener hears no story, listens to themes and rhythms.
   c. Expose children to program music first.

3. Examples of other listening activities

   a. What animal am I?
      The teacher makes the sounds associated with familiar

animals (cat, dog, mouse, kitten, duck, hen, chick, rooster, donkey, pig, cow, horse, turkey, frog) and the children name the animals.

b. What do you hear?
Choose a time of the day when the children can hear sounds on the street, in the halls, or in the classroom. They teacher may say, "Let's all sit as quietly as we can. Now what different sounds can you hear?" (Clock ticking, car going by, steps in the hall, whistle, dog barking, car horns). Another time she may say, "I hear a sound in the hall. What is it?" "I hear the sound of a clock. Can you make that sound?" "I hear the sound of an airplane overhead. Can you make that sound?" "Can you use your voice to show me how the sound of the airplane is different as it gets farther away?" "I hear a truck horn. Can you make that sound?"

c. Stories may be used to help make children aware of pitch. The Three Bears is an example of a story whose charm is largely due to the pitch differences in the voices of the characters. Sometimes the same character may change pitch, as the Little Engine's voice does by using words of high pitch when the Engine says, panting with effort, "I think I can." And then by lowering the tone triumphantly, imitate the Engine saying, "I though I could." Using the terms high and low gives the children a purpose for listening to detect these qualities of voice.

d. Children can be helped to become aware of the timbre of sounds by letting them try to identify the instrument or agent that produces the various sounds. One child stands behind a screen and shakes a rattle, turns an egg beater, sweeps with a broom, claps hands, uses the pencil sharpener, blows a whistle, toots a horn, saws a piece of wood, or does any familiar act with a sound. Other children guess what this child is doing from the sound. Use descriptive words wherever possible, such as whir, swish, rattle, crash, bang, click, squeak, murmur, rumble, snort, hiss, gurgle, etc., in referring to these sounds and others that occur during the day.
Note: These are only a sample of the many types of activities which can be used to enhance listening skills.

B. Creative Movement

1. Basic body movements

   a. Walking
   b. Running
   c. Jumping
   d. Hopping
   e. Galloping
   f. Leaping
   g. Sliding
   h. Rolling
   i. Skipping
   j. Swaying

2. Types of creative movement

   a. Movement to poems which can be chanted or sung
   b. Movement to different sounds
   c. Dancing to music
   d. Movement with objects such as scarves

3. Implementing

   a. Provide space and opportunity for movement.
   b. Observe children's movements and their tempo. Accompany them with a piano, percussion instrument, or by clapping in the appropriate tempo. The children set the pace.
   c. Encourage children to move as they wish when they hear music.
   d. As children try some new movements, the teacher should imitate them.
   e. Move from one kind of movement to another, pacing the interest of the children.
   f. The teacher should encourage a minimum of spoken suggestions.
   g. The teacher should encourage a feeling of mutual appreciation.
   h. There should be an abundance of fresh air in the room.
   i. Teach children to stop in place when the music stops.
   j. Help the children with transition from moving rhythmically in their own tempo to moving to an accompaniment.

k. Provide accompaniments in faster tempos, using those that invite the slower, more deliberate movements at a later time. Vary soft and loud tones.

C. Singing Skills

1. Introducing a song

a. To introduce a song, the teacher should sing it instead of using a record player which is much more impersonal.
b. Sing songs slowly and distinctly.
c. Do not expect responses from all children the first or second time they hear the song.
d. Encourage children to sing, even when they are not singing the right tune.
e. Do not drill children on singing either words or music.
f. Sing songs straight through and let the children catch what they can; after enough exposure to the song, they can learn it.

2. Development of singing

a. Children are at differing levels in the developmental sequence. Do not expect the same response of all children.
   (1) Play the piano or a recording while children are in the block corner; some children may come to the piano. (You may also play the autoharp, guitar, or a record.)
   (2) Sing a lullaby or some appropriate song for activities in the doll corner to the child.
   (3) Some children learn words easily and sing with teacher; accept this along with the response of an occasional word and a happy, eager expression. Avoid such statements as "Now, let's all sing." "Jane knows all the words. Jane, sing them for us. Now listen so you can learn the words too." Jane can sing alone for the group, yes---but not as a model which may discourage others.
b. Present songs of varying length, tonal range, and content.
c. Provide some opportunities for chanting which permits individual and group responses. For example; "Someone has a new doll. Who gave it to you?" "_____"

(the child responds) or "Which is bigger, the elephant or the box?" "_____" (the group responds).

d. Limit the length of group musical experiences, taking into account the attention span of the group. A few songs, well selected, sung happily, and enjoyed can be of much more value than a longer period in which children may lose interest.

e. Select songs within the expected voice range of the young child. Many songs are written too high.

f. Provide a variety in the types of songs; religious songs, songs about holidays, the here and now everyday experiences, counting, folk songs, familiar songs.

g. Allow the children to differentiate between high and low pitches.

h. Allow children to differentiate between loud and soft tones.

i. Allow children to differentiate between fast and slow tempos.

j. Provide experiences for children to pitch songs within their voice range.

k. Provide experiences for them to learn many songs---beginning with short, simple ones.

l. Provide experience for them to learn tone calls by imitating and matching the tones of teacher. (Play "Match My Train Whistle"--toot toot, teacher; toot toot, children; the teacher changes pitch of whistle next toot).

D. Playing Instruments

1. Have ample space for creative movement and musical games.

2. Have a brief plan listing five or six activities from the list of content based on selected objectives.

3. Provide many opportunities to respond to the beat or melodic rhythm with different parts of the body before instruments are given to children.

4. Demonstrate how the instrument can be used and give each child a chance to examine and handle the instrument.

5. Place instruments so they are available to the children and provide opportunity for them to experiment freely. Expect

"noise" at first. Use instruments both inside and out of doors. Avoid showing them "how to hold instruments." Help them evaluate sound in relation to the way they hold the tambourine or triangle. "Which way sounds better?"

6. Play music and ask the children to listen and to decide which instrument will be appropriate. Play music again and have them accompany with their instruments. Let them choose the instrument appropriate for a certain rhythm, such as an Indian Dance or a Funny Clown. Avoid such statements as "All drums play" or "All together, play." Listening and responding creatively helps children to develop sensitivity to mood, good listening habits, and auditory acuity and discrimination. Such procedure is followed first for individual children and later for the group. The formal rhythm band often requires strict conformity and adherence to the pattern designed by the teacher, which may tend to discourage creative responses.

7. Children take turns playing in their own way.

8. The teacher should announce to the children that the new instrument will be available for individual turns later.

9. Limit the number and variety of instruments to three or four at a time.

10. Establish the start and finish when playing instruments so everyone will begin and end together.

E. Creating Music

1. While suggestions here are limited largely to singing, this is not intended to imply that singing is the only musical experience which lends itself to the creative approach.

2. Create a permissive atmosphere in which the children feel free to chant and sing as they work and play.

3. Select songs containing words and phrases for which other words may be substituted.

4. Sing an animal song to children. Then ask a question such as, "Can you think of another animal which makes a sound?"

5. Permit the children to listen to the song or recording and then select an instrument for accompaniment.

6. Play recordings characterized by a mood or moods. Let the children listen and respond. Properties such as scarves or flags may be helpful in interpreting the mood.

7. Use songs with words that give clues to movement, or singing games.

F. Musical Dramatization--Created or From Records

1. Children learn to enjoy the combination of music and drama.

2. Children learn to listen for specific parts.

3. Children sing with a purpose.

G. Singing Games

1. Teach simple games first.

2. Utilize small groups.

3. Children learn to cooperate.

## III. THE TEACHER'S ROLE IN THE PRESCHOOL MUSIC PROGRAM

Music periods are sometimes completely planned and controlled by the teacher and sometimes occur spontaneously. Each of these kinds of experiences will be helpful to some children. The former type may discourage participation by some children and the latter may not be effective for children who are timid or inhibited. Therefore, both kinds of experiences and modifications of these types should be provided. A skillful teacher gives enough support for children who need direction and encourages rather than forces all children to participate.

A. Planning the Music Program

1. Discover the developmental level of each child and plan individual experiences which will be beneficial.

2. Have a daily music period of fifteen to thirty minutes, depending upon the children's interest and participation.

3. Intersperse additional non-structured music periods throughout the day.

4. Develop a wide repertoire of resources for use with various musical activities---songs for singing, records, use of rhythm instruments, etc.---which are readily available.

5. Learn a number of songs to use spontaneously at the right moment.

6. Store rhythm instruments so that they are easily accessible to the children.

7. Provide props and dress up clothes to encourage creative movement.

8. Consider the interests, concepts, and abilities of the group and plan to help the children benefit from first-hand experiences.

9. Have ample space for all musical activities.

B. Implementing the Music Program

1. Incorporate music into other activities---creative play, dramatic play, free play, snack time.

2. Keep singing time moving with new and known songs. Planning to give children time to make song choices may slow down the activity enough that the children become bored and restless.

3. Honor children's spontaneous song requests during singing.

4. Encourage use of music through spontaneous expression both indoors and outdoors. Do this with pictures, stories, etc.

5. Pick up the rhythmic movements of the children, rather than expecting them to conform to a set tempo.

6. Provide opportunities for rhythmic expression.

7. Be selective in the use of records.

8. Be flexible in the use of rhythm instruments. Children need time to explore.

C. Guiding Behavior in the Music Program

1. Keep groups small.

2. Establish limits for attention and behavior in the use of music when the children first meet.

3. Remove from view distracting objects such as wheel toys.

4. Conduct music experiences in familiar surroundings; otherwise, everyone may want to explore.

5. Have all materials to be used available beforehand.

6. Conduct music period at a time when children are rested and not excited.

7. Vary the music period for younger children to include singing, listening, and movement.

8. When children become tired or restless, move to another activity.

CHAPTER XIV

TEACHER RESOURCES

## INTRODUCTION

Activities for young children must be organized to be effective and require evaluation to determine their effectiveness. Through the use of an activity file card system, the individual teacher can better organize his/her time to meet the individual needs of the children.

When activity plans are written in a uniform fashion and kept in an organized manner, a volunteer, aide, or substitute can become familiar with what is being done and be of assistance to the teacher. In addition, the file cards provide a useful reference for future teaching of young children and provide a resource when the teacher is at a loss for activity ideas.

## ESSENTIAL CONTENT INFORMATION

### I. SETTING UP THE ACTIVITY CARD FILE

#### A. Procedures for Developing the File

1. Obtain a 5" x 8" file box and file cards.
2. Divide the file into your chosen curriculum divisions.
3. Develop learning activities for each curriculum division to carry out your yearly and weekly program plans.
4. Keep extra cards available to write up new activities you learn from other teachers and at workshops.

#### B. Suggested Curriculum Divisions

1. Topical

    a. Art
    b. Body skills
    c. Family
    d. Health
    e. Language
    f. Mathematics
    g. Movement

h. Music
i. Nutrition
j. Safety
k. Science
l. Self-concept
m. Social Science
n. Transitions

2. Developmental

a. Fine motor
b. Gross motor
c. Social
d. Emotional
e. Cognitive
f. Language
g. Appreciation

## II. COMPONENTS OF AN ACTIVITY CARD

### A. Teacher Developed Activities

The following format would be used for activities which the individual designs or develops after seeing the activity presented by someone else. It should not be used to duplicate information from a resource which the teacher has available for future use.

1. Concept or Skills---A general topic of what will be taught. This is similar to a teacher goal.

2. Activity---The title of the activity

3. Learning Center---Where this activity will typically be done in the classroom or center.

4. Grouping---The size group for which the activity is best suited and/or the age group for which the activity is appropriate.

5. Objective---A statement of the behavior(s) that the child(ren) should be able to perform upon completion of the activity.

6. Materials---A listing of all the items needed for carrying out the activity.

7. Procedures---A sequential listing of all the steps involved in carrying out the activity.

8. Other Concepts or Skills---A list of other concepts or skills (if any) which can be developed by this activity.

9. Other Activities---A list of other activities (if any) which will also teach this concept or skill.

10. Recommendations---(This information should be on the back of the card). A critique of the activity to determine if the objective(s) were accomplished. The recommendations would also include statements useful for future reference about how the activity could be improved, appropriateness for age level, etc.

B. Activities from Resource Books

The following format would be used for activities which can be found detailed in a resource which the teacher possesses or has readily available. It is not necessary to duplicate the information in the resource, but an activity card needs to be written to aid in location of the information.

1. Concept or Skill---A general topic of what will be taught. This is similar to a teacher goal.

2. Activity---The title of the activity

3. Learning Center---Where this activity will typically be done in the classroom or center.

4. Grouping---The size group for which the activity is best suited and/or the age group for which the activity is appropriate.

5. Resource---The title of the resource where the activity is detailed.

6. Page---The page number in the resource where the activity is detailed.

7. Other Concepts or Skills---A list of other concepts or skills (if any) which can be developed by this activity.

8. Other Activities---A list of other activities (if any) which will also teach this concept or skill.

9. Recommendations---(This information should be on the back of the card). A critique of the activity to determine if the objective(s) were accomplished. The recommendations would also include statements useful for future reference about how the activity might be improved, appropriateness for the age level, etc.

## III. SAMPLE ACTIVITY CARDS

(See page 89)

## IV. RESOURCE UNIT CARDS

### A. Definition

A summary of the activities and resources available for teaching a specific concept or theme.

### B. Purpose

A resource unit card provides a quick, easy reference for developing weekly and daily plans. It provides an overall picture of an instructional unit.

### C. Components of the Resource Unit Card

1. General concept or theme

2. Specific objectives for the children to accomplish to develop an understanding of the theme or concept

3. Titles of specific activities, resources, field trips, etc. that will be utilized in teaching the concept or theme. (Specific activities will be detailed on activity cards and complete plans will be written in the instructional unit).

4. Resources

a. Books, stories, films, pictures
b. Poems, fingerplays
c. Songs, records, rhythms
d. Dramatic play themes
e. Outdoor activities
f. Art activities
g. Field trips
h. Manipulative materials
i. Visitors
j. Cooking experiences
k. Group experiences
l. Other

## V. SAMPLE RESOURCE UNIT CARD

(See page 91)

## VI. RESOURCE FILE

### A. Definition

An organized collection of materials to support the instructional units. The file includes materials which the teacher will utilize in activities with the children. Utilization of specific materials will be detailed on activity cards.

### B. Purpose

To provide a convenient method for organizing pictures, flannel stories, etc. for utilization while teaching.

### C. Organizing the Resource File - Pictures Section

1. Gather a variety of pictures to support the range of concepts you will be presenting to the children.

2. Cut out, mount, and cover with contact paper.

3. Sort pictures into categories.

4. Label folders and file pictures.

5. Similar folders can be made for flannel stories, patterns, picture cards, etc.

6. Concepts which the picture teaches and questions about the picture which will develop a concept should be written on the back of each picture.

D. Organizing the Resource File - Flannel Stories, Puppet Stories, Etc.

1. Sort stories into categories.

2. Label folders and file stories.

3. Include concepts which the story teaches and questions about the story on the story script.

E. Other Materials

1. Transitions

2. Recipes

3. Bulletin board ideas/materials

4. Songs

F. Organizing the Resource File - Children's Books and Stories

1. Write a book card on any children's book or story you feel will teach the concepts of your program, support the themes, entertain the children, teach language, etc.

2. Each book card should contain the following:

   a. Title
   b. Author
   c. Publisher
   d. Date of publication
   e. Cost (if available)
   f. Summary of content
   g. List of concepts the book or story teaches
   h. Where book is located---center, library, home, etc.

3. Sort cards into categories.

4. Label folders and file cards.

5. Sample book card
(See page 93)

G. Organizing the Resource File---Parent Education Materials

1. Gather a variety of materials which are good teaching aids for parents. These may include pamphlets, flyers, booklets, materials which you make yourself, etc.

2. The materials should be ones which you can obtain free or which may be reproduced for distribution.

3. For each piece of material, attach a card listing the following:

   a. Title of material
   b. Where material can be obtained
   c. Contact person, if applicable
   d. Cost (if any)
   e. Basic Concepts which the material presents
   f. Evaluation of the material

4. Sort materials into categories.

5. Label folders and file materials.

## ACTIVITY CARD

The following is a reduced sample of the Activity Card for the trainee to write up activities which he/she learns from others, makes up himself/herself, etc. Specific information regarding the development of the card is presented in the "Teacher Resources" chapter of each curriculum book.

| | |
|---|---|
| Concept/Skill: | Activity: |
| Learning Center: | Grouping: |
| Objective: | |
| Materials: | |
| Procedures: | |
| Other Concepts/Skills: | Other Activities: |

## ACTIVITY CARD

The following is a reduced sample of the Activity Card for the trainee to write up activities which he/she finds in books and materials which he/she owns or has ready access to in the center. Specific information regarding the development of the card is presented in the "Teacher Resources" chapter of each curriculum book.

| | |
|---|---|
| Concept/Skill:<br><br>Learning Center:<br><br>Resource:<br><br>Page: | Activity:<br><br>Grouping: |
| Other Concepts/Skills: | Other Activities: |

## RESOURCE OR LEARNING UNIT

| THEME/CONCEPT/SKILL: | | | CURRICULUM AREA: | |
|---|---|---|---|---|
| Books, Stories, Films | Poems, Fingerplays | Songs, Rhythms, Records | Dramatic Play | Gross Motor |
| | | | | |

## RESOURCE OR LEARNING UNIT

| THEME/CONCEPT/SKILL: | | | CURRICULUM AREA: | | |
|---|---|---|---|---|---|
| Manipulative Materials | Art Activities | Field Trips | Cooking Experiences | Community Visitors | Other |
| | | | | | |

## BOOK CARD

The following is a reduced sample of the Book Card for the trainee to write up children's books which he/she reads and has access to for use with the children. Specific information regarding the development of the card is presented in the "Teacher Resources" chapter of the curriculum book.

| | |
|---|---|
| Concept/Skill: | Title: |
| Author: | Publisher: |
| Cost: (If available) | |
| Summary or description of the content: | |
| List of all major concepts which the story will teach: | |

CHAPTER XV

# PORTFOLIO DEVELOPMENT

As a part of the assessment and credentialing process for the Child Development Associate Credential, the Candidate (trainee) must develop a Portfolio. The Portfolio should contain materials which present a complete and accurate picture of the Candidate's competence in working with three to five year old children in a group setting.

## A. REQUIREMENTS

Child Development Associate Consortium guidelines for development of the Portfolio are broad and general. The Portfolio must include (1) a personal profile of the Candidate, of no more than 300 words; (2) thirteen sections, one for each of the functional areas; (3) at least one piece of evidence in each of the thirteen functional areas, accompanied by a written explanation of the reason the evidence is included and the way it demonstrates the Candidate's work with children, and (4) each piece of evidence must be labeled with the functional area.

The Portfolio is not a scrapbook, and pieces of evidence should be selected carefully. Developing the Portfolio should be a learning experience and an outgrowth of the Candidate's training and working with children.

## B. OPTIONAL INFORMATION FOR THE PORTFOLIO

The following suggestions for the Portfolio are NOT requirements, but ideas that have proved successful for many candidates during the field test of these materials.

1. Description of the setting, including type of center, information about the children's backgrounds and ages, etc.

2. Beliefs about Early Childhood Education, including a brief discussion of the Candidate's philosophy of early childhood education.

3. For each of the thirteen functional areas, include the following pieces of evidence:
   a. Rationale---a discussion of the reasons the Candidate feels that the functional area is important to a program for young children.
   b. Goals---a listing of the broad goals in the specific functional areas that the Candidate has set for the program and/or the children for the year.
   c. Evidence---two additional pieces of evidence which illustrate the Candidate's competence in each area, including a written explanation for each. (Including these pieces of evidence in the Portfolio will give a minimum of four pieces of evidence for each of the thirteen

functional areas, rather than the one that is required.)

4. Illustrating Evidence---Pieces of evidence may be sketches, photographs, samples, examples, or written descriptions of the activity or item presented. The Candidate would then write a brief explanation showing the ways in which the evidence demonstrates competence in the area and the reason for its being in the Portfolio.

5. Neat and legible---this may be printed, longhand, or typed.

6. Easy to handle---large cumbersome materials and items falling out provide difficulty for each person reviewing the Portfolio. Select a format for the Portfolio and keep it simple and consistent. (Most Candidates have found that a loose leaf notebook or manila folders provide the best format.)

The Portfolio Outline and the Sample Portfolio which follow are designed to provide a guide for trainers and trainees working toward assessment. Through field testing the materials, these guides have proved beneficial to trainees in developing their own individual Portfolios.

# PORTFOLIO OUTLINE

I. Entering Materials in the Portfolio

A. Include the title of the functional area and the evidence number in the upper right-hand corner of each piece of evidence.
B. Explain the reason for including the piece of evidence in the specific functional area.
C. Describe how the piece of evidence demonstrates the individual's competence in the functional area.
D. If a piece of evidence pertains to more than one functional area, include it only once, and in the description, note the other area(s) to which it pertains.
E. Mount or index materials in a uniform manner.
F. Be neat and organized.

II. Sample Rationale

Nutrition is vital to the development of preschool children. A knowledge of nutrition is essential for the individuals in a child development center where they are responsible for the health and welfare of each child in the center.

Teachers in a child development center should be committed to the development of the whole child, which means they must develop the ability to plan and prepare nutritious meals and snacks for children. In addition, they must provide experiences in the curriculum to promote good nutrition and mealtime habits in children. Throughout, the teacher must consider the child's developmental level and home environment.

III. Sample Goals

A. Each child will be able to select the foods necessary in a daily balanced diet.
B. Each child will be able to serve many foods for himself/herself.
C. Each child will be able to try new foods prepared in a new way, with a minimum of pursuading.
D. Each child will show a positive increase in physical development.
E. Each child identified as having a nutrition deficiency will be provided with a program to correct the deficiency.

# CREATIVE

Definition
Provides a variety of experiences and media that stimulates children to explore and express their creative abilities.

Rationale
Describe the importance of the functional area.

Goals
List the goals for the year for the group to accomplish.

Other Pieces of Evidence might be:
Activity Plans for Creativity---describe the types of activities used to develop creativity in children; include the plans and descriptions of some of the activities.

Curriculum Areas---List and describe the curriculum areas which are utilized mainly for creative development; describe the rationale for including these areas, and some activity plans for each area.

Equipment and Materials---describe the types of equipment and materials available for the development of creativity and how these are used; include items which you feel should be added and why.

Secondary Skills---describe the secondary skills which may be developed through activities designed for creative development. Describe how these will be developed.

Developmental Progress---describe or include the instruments used for recording the developmental progress of the children in creative development.

CREATIVE RATIONALE

Creativity allows children to express their thoughts, ideas, and feelings. It is a way to release tension and relax and maybe even find a hidden talent. Creative activities should be fun and not cause pressure or anxiety for the children to "do good"! Creative activities may be in art, music, movement, drama, or language. Whatever, they should allow the child freedom to express himself. Freedom to express himself does not mean there are no limits, but that there will be no "right" answer. Over the past year, we have really increased the art materials which children can experiment with and instruments to make music. This has really excited the children and they continue to want to try new things.

CREATIVE GOALS

1. To provide daily a variety of materials, equipment and experiences to promote creative development.

2. To encourage creative expression in children.

3. To help parents understand the importance of creative activities for children.

4. To provide creative activities in art, music, movement and drama.

5. To use Creative activities as a way to find out some of the thoughts, ideas, feelings, and knowledge of the children.

6. To interest Children in experimenting with new materials or old materials in new ways.

PUPPETS

We had a lady come visit one day and she used several kinds of puppets and after she was through, she let the children play with them and taught the children how puppets talk. Since we didn't have any puppets and the children kept asking for some, we did two things. First, we made some big animal puppets out of card board which we use for songs, stories, etc. We only have 10, so we divide the children and only use 10 at a time. Second, we cut out patterns for some hand puppets and each child made a puppet, with our help. The children sewed the parts together on the sewing machine. We did several activities with the puppets before the children took them home. We now have some puppets in the language center for daily use by the children.

This is a picture of some of the children doing a song with the animal puppets.

CREATIVE ACTIVITY

We keep paper, magazines, paste, scissors, and colors out for the children almost every day so they can make pictures as they want. Here are pictures of the children working in the art area.

In addition to these, we use all kinds of art materials, which require more supervision, in more directed activities. By this, I mean we show and discuss the material with the children as they explore and figure out how they can use it.

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